

VISIONS OF FRANCE

LES BAUX
OF PROVENCE



Text by
ANDRÉ CHAGNY

Illustrations by
G. L. ARLAUD

EDITIONS
BY
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LYONS



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OF PROVENCE

English adaptation by EDWARD O'REIL
from the french text by ANDRÉ CHAGNY

60 Heliogravure Illustrations from original Plates
by G. L. ARLAUD

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BIBLIOGRAPHIC MEMENTO. — To the already old descriptive works of de Canonge, Camman, Tamisier, Pointet, Gilles, Destandean, Jourdan, it is proper to add those of Castéran (3^d Edit. Marseille, 1912), Bourrilly (Arles 1926), Poullinet (Maillane, 1926), V. Blake (in English, 1927), and the excellent monography of Fernand Benoit (Paris, 1928). — The precious works of D^r Barthélemy, F. Benoit, J. Bourrilly, of the Rev^d A. Destandean, A. Héron de Villefosse, G. Noblemaire and some other scholars have thrown considerable light upon the history of the town and the baussenque country. — The historical documents are scattered ; they are, most of them, in the Archives of the Bouches du Rhône and of the Principalty of Monaco.

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THE BAUX — AN ALMOND TREE IN BLOSSOMS in front of the Castle.

LES BAUX

« Whilst stripping the leaves off the branches sing on, sing on Magnanarelles*! »

Such was the harmonious refrain which seemed to weave into its, melody the assemblage of women at the « Mas » (farm) des Micocoules, all of them engaged in pickting the cocoons off the bushes. The young girls tell one another their pretty innocent dreams. Clémence would like to marry a king. « I would make Les Baux my capital », she says. On the rock where it straggles to day, I would rebuild our old ruined Castle. I would add on to it a turret whose white spire would reach up to the stars.

*) Magnanarelles — women engaged in silk-worm breeding. Silk-worm in provençal = magnan.

What is then this « Les Baux » which Clémence, or rather Mistral, dreamt of rebuilding? A ruin of ruins, most certainly, but also, the feudal acropolis of Provence.

As one comes out from the shady streets of St-Rémy, two roads lead from there to Les Baux. Whichever of them is followed, one finds one self, almost at once, in dry ravines springled with fig and olive trees, with oak-trees on which are found the kermes or cochineal and with pines hooked on, as it were, to thin layers of soil. Every thing wears a uniform grey tint. Soon there appear rugged rocks, mountain sides roughly cut, scattered blocks of stone under the blinding light. Now we are nearing the phantom city of « Les Baux », a sight at once thrilling and grand, more so than any other in Provence. Near a plain, sprinkled with poor - looking olive and almond trees, bordered by a rigid line of rocks that look like ramparts, the road reaches the summit. Abruptly it surmounts these ramparts by a breach in them: « Les Portalets » that formidable portal of the baussenque chaos. The scene now before us baffles all description. The funnel shaped crater of « Les Baux » is unlike anything we may have seen before. Every where is stone of a refulgent whiteness. A few rare species of broom or thorn bushes and tufts of meagre grass scarcely tone down the dazzling colours. These rocks of incredible shapes - water, wind, sun and the quarrymen's pick - axes have worn them, polished them, hewn them, sculptured them in all sorts of ways; here are obelisks, towers, entablatures, airy terraces, troglodytes caverns, quarries resembling the naves of Cathedrals, but with doorways of such prodigious size that one's thoughts go back to those of the « speos* » of Ibsamboul. These extravagances of nature are what gives to « Les Baux » its characteristics of wild and mysterious grandeur.

And yet this circus of rocks and this high summit, from which the eye can see more than 30 leagues of plain, in former days possessed an attraction, which in these days, is not easy to explain. Upon these steep cliffs, (for these two words give the sense of the provençal *bau*), there flourished, all through the Middle Ages, and until the end of the Renaissance period, a prosperous city containing several thousands of inhabitants: 3000 in the XIIIth century, 2400, under the last of the Valois Kings. This figure fell rapidly from 1500, in the 2nd half of the « Grand Siècle » to 600, on the eve of the Revolution. To day it is only a little over 200.

*) Speos, Latin specus, a cave, burial-cavern.

But even in its cruel decay this dying thing still keeps its proud aspect with its dominating keep, with its church of S^t-Vincent, so humble, and yet so touching to look upon, with its admirable remains of the ogival style and also of the Renaissance : porches with semi-circular or lancet arches, cruciform windows in which the mullions, pillars, lintels, are all sculptured, monumental chimney pieces, gargoyles and stone balconies. Both castle and houses were cut out of the friable rock, which, at the same time, enabled the « Baussens » to hollow out their dwellings from it.

The ancient city of Les Baux hangs its crumbling walls on a spur of the Alpilles chain 700 f^t high, barely 3000 in length and 600 wide. Looking from N. E. to S. W. this spur dominates the valley of Entreconque, towards the East, and, from the other side, the valley of « La Fontaine » open to the S. W. and insinuating itself between the little massif of Costapera, the Bringasses plateau, and the baussenque promontory. This last is isolated from the Bringasses by a deep ravine, the col de la Vayède. The « Vallon de la Fontaine », in very truth, the garden of Les Baux, delights the eye with its fertility, its almond and olive woods, its cultivated fields and its vines. Opening on it from the N. W., not far from the farm of Baumanière, is a narrow sinister looking gorge about 1100 f^t long, the celebrated « Val d'Enfer ».

Les Baux is richer in legendary poetry and in historical traditions than almost any other place in the world. In it are to be found traces of every kind of civilisation. From shelters and caves of the polished stone and bronze age, from a Necropolis of the iron age down to dwellings of the Celto-Liguric period, monuments of all kinds are mingled together in the rich casket of Les Baux, souvenirs of Gaule, with those of Greece and Rome. The double effigy of « Les Gaië » sculptured on a piece of rock is that of two men, from the waist upwards, wearing togas. It is a burial-stone ; such is also that of the « Trémaïë » cut out of an enormous block and still standing. In this « gravaduro peirounenco » (carved stone) recognized by archeologists as an ex-voto of three figures, local tradition is pleased to venerate the « Three Maries ».

For legend as well as history, and, perhaps more forcibly so, gives its testimony to the far distant origin of Les Baux.

The « Trou des Fées » (Trau di Fado) which served both as dwelling-place and burial place to the men of the stone age, should we not expect to find it on the flank of Costapera ? Mistral chose it

for the cavern of the sorceress Tavèn, to whom Mireille conducts her lover wounded by the trident of Ourias. An other Baussentic tradition is that of « La Chèvre d'or » (La cabro d'or - the golden she-goat) which, beneath the rock of Baumanière, licks off the moss. Mistral was convinced that it was the « Val d'Enfer », above mentioned, which inspired the stern Alighieri with the idea of his « Inferno » in the several circles of which, narrowing, as they descend, are pierced the thousand holes in which sigh the spirits of the damned. Dante and the « *Divina Comedia* », - there, verily, is given a picture capable of adding, yet more, to the horrors of the Baussentic Pit.

But of all the legends of Les Baux not one is more beautiful than that which attributes to its feudal house the most magnificent of origins. The Sires of Les Baux were descended from one of the Magi, « Balthazar » who came into Provence as did the « Saintes de la Mer* ». « A l'asard, Bautezar! » — Au hazard, Balthazar! — Such was their device and their arms proudly displayed a comet with sixteen silver rays.

The founder of the first feudal house was Hugues « du Bau » (*de Balcio*), who was alive at the beginning of the XIth century. His descendants reached the height of their power in the XIIIth century. Suzerains of more than 72 castles, of lands which comprised Arles and Martigues, a portion of the Camargue and the principality of Otange. We find them disputing the heritage of Provence with the foreign dynasty of the counts of Barcelona. William, Prince of Orange assumed the royal crown of Arles and Vienne on the 8th January A.D. 1215. In this same XIIIth century the house of Les Baux acquired the more durable glory of Letters. Its castle served as the seat of one of those courts in which ladies of the highest rank gave judgments in love suits and awarded crowns to the troubadours. And why not? Clarette des Baux figures in the list of the « sept baillives » i. e. bailiffs'wives. Barral des Baux was a notable poet. In 1426 this feudal house whose chiefs had, within few exceptions, made a citadel of independence of their capital, became extinct in the person of Alix.

Annexed to Provence, the barony of les Baux fell, in 1459, to the wife of king René, Jeanne de Laval. In 1481, it was, together with Provence, annexed to the kingdom of France, not without some resistance, however. But Louis XI commissioned the sire of Baudricourt to subdue the proud city.

A brilliant epoch now opens in the history of the city. In 1536, king Francis Ist, the dauphin, the queens and the whole of the court came on a visit to the Constable de Montmorency, baron des Baux.

But the era of prosperity just beginning was, unfortunately, dimmed by religious dissensions. For, in the time of the Constable, a norman family, that of the de Manville, installed itself at Les Baux. Claude, Royal Provost from 1528 to 1547, married Philippine de Brion. This woman and her nephews, Claude and Jean de Manville, declared themselves in favour of the Reformation. In 1562, profiting by the tolerance which Jean, then acting as Provost, had granted them, the Reformers took possession of the city.

A last effort of the old spirit of independence and of opposition which had, so many times before, animated the city, precipitated it into an irretrievable disaster. Its governor, Antoine de Villeneuve, took the part of Gaston d'Orléans against the king, his brother, and against Richelieu. In the month of June, 1631, a regiment presented itself before the gates of Les Baux. The city was taken and the enceinte, together with the castle dismantled. Eleven years later, Louis XIII gave the ancient barony, now raised to a marquisate, to Hercule de Grimaldi, son of the Prince of Monaco. The marquisate of Les Baux remained in this family until 1791, when, in consideration of an indemnity, it was returned to the Kingdom of France. The Revolution gave the finishing stroke to the deserted town by depriving it of its administrative rights.

Before 1866, the only way of getting into the town was by a stony, tortuous path, steep as a miller's ladder, called « La Calade » — an ancient roman road incrustated on the friable lime-stone. The visitors had to walk along the old crenelated enceinte and to pass under the « Porte Eyguière » or watergate. This gate still retains some of its machicolations and also the grooves of its portcullis. A subterranean road, pierced with loopholes, leads upwards from hence. On the right, a guard house can be dimly seen in the cool shadow of the rock.

La Calade opens out into a small square, on which was built, in the XVIIth century, the « Hotel de Ville » (Town Hall): it contains three halls, of which the first one has ogival vaulting and still preserves its stone benches. « The maison du Roi » constructed about A. D. 1500 has some beautiful mantel-pieces, still holding on to ruinous walls.

In the « Rue de la Place à l'Église », there are some interesting houses: F. de Hérains', Jean Manson's, Bertrand Mocadeu's. This last one presents an elegant façade with consoles ornamented with acanthus leaves. Some differ from the rest in having a door and staircase opening directly on the street: this was the « Porte des morts », and was never used except when there was a burial in the family. In the « Rue

des Fours » à l'Église (« Public Ovens » street on to the church) stands the house of Nicolas Martel. In it is a mantel piece with the date 1529. Farther on, a school has been set up in the old mansion of « Les Porcelets », marquis de Maillane, whose tomb may be seen at the Aliscamps. Some XVIIIth century frescoes decorate the gothic Hall on the ground floor. The facade is very original with its arches supported by consoles and its unsymmetrical windows.

The « Grand Rue », where chariots of old made deep ruts, is uphill with several beautiful old houses on each side. That of the Manvilles, built by Claude II about a. D. 1570, in its decrepitude contrasts sadly with the artistic perfection of its architect, Flayelle of Vivarais. The house next to it, Hotel Brisson-Peyre, was built about the same time on ground belonging to the Manvilles: was it used as a temple by the reformers? It has been thought likely, because the calvinistic motto: *Post tenebras lux*, paraphrased from the book of Job, is inscribed, together with the date 1571, upon a lintel of one of the magnificent windows of that house.

The « Rue des Fours » (ancient public Ovens) and the rue Trencat take you to the hôtel de la Tour-du-Brau, which dates from the XIVth century. In side, a grandly proportioned hall, with ogival vaulting, lighted by a round-arched bay and a three-light window, contains the nucleus of a lapidary Museum.

In the XVIth century, the « Pavillon de la Reine Jeanne » was built. This charming little edifice stands in the open Vallon de la Fontaine, in an angle of the « Jardin du Comte ». Which queen does it immortalise? The flighty Joanna of Naples or the austere Jeanne de Laval? It is hard to say. In any case, whether the pavillon was, or was not dedicated to either one of these princesses, it was built — or, perhaps, rebuilt, — some considerable time after them, in the full glory of the french Renaissance. It is hexagonal in shape. Its cupola, overlaid with imbrications, rests upon three arcades on the key-stones of which are grotesquely carved « mascarons » i. e. quaint faces, human or otherwise, and, also, upon fluted columns with Ionic capitals. — Notwithstanding the lapse of time, this delicate jewel of architecture retained its charming lines so perfectly that Mistral, had for his tomb, at Maillane, the « the sweet shade of its white dome ».

Of the ancient oratory in the castle, of the Romanesque chapel of St-Blaise near the Hospital and of that of the « Penitents Blancs » (founded in the XVIIth century) only few fragments of wall remain.

The parish church of Saint-Vincent stands on a terrace overshadowed by elm and micocoulier trees. Its western facade looks pretty with its modern flight of steps, its porch (middle of XIIth century) soberly decorated, its round-arched window with saw-tooth ornaments, its sculptured representation of « La Tarasque » (i. e. the Tarascon Dragon) and its triangular pediment surmounted by the cross. Its quaint silhouette is completed by a square stone tower, narrowing towards the top and ending in an elegant campanile, — the « Lanterne des morts ». — which lifts up its cupolina (i. e. small cupola) and its gargoyles on the north side of the building.

The XVIIth century disfigured the romanesque church by giving it a flat-roofed apse. The nave is flanked on the south side by a sort of side-aisle, hewn out of the rock, in the XIIth century, and on the north by three chapels of the Renaissance period. Claude de Manville destined Sainte Croix for the family; the statue of a young woman, reposing on a tomb, was placed there in 1906. So late as the XVIIth century persons of mark were buried in the church. An upright tomb-stone, dated 1467, resting against a pillar, witnesses to this custom. From one of the vaults, not long since, was extracted a blonde head of hair, which, at the time when it was found, was of unusual length, and its lustre had scarcely been dimmed by the night of the tomb. After serving as a sign for a hostelry, this relic has been piously treasured up by Mistral in his Arlaten Museum. (Museum at Arles). It is the « cabeladuro d'or » the golden tresses of which the poets have sung.

At the N. E. angle of the spur of Les Baux, there stands up, formidable and in an uncanny state of decay, the carcass (so to speak) of the ancient stronghold. The visitor enters the « terras », or enceinte, through the large breach in it, which opens between the Saracen tower and that of the Banes : this breach is called « le trou de l'aure » (i. e. the wind-hole ; auro, in provençal designating the wind). When the « sires des Baux » had military occupation of this their promontory of the Alpilles, this fortress was inaccessible, except towards the town, where a deep ditch and a thick wall forbade access. Dominating from its Keep (Dungeon) the « Col de la Vayède », it was made one with the enceinte which itself was defended by towers. On the eastern side, a round-walk and a narrow under-ground passage cut into the upper part of a lime-stone bank, led from the Keep to the Saracen Tower. The « tout ensemble » of these ruins is formidable to that degree, that one may be allowed to doubt whether, even in its time

of greatest strength, the citadel of Les Baux could have inspired more terror.

Constructed, it would seem, in the first half of the XIIIth century and much damaged in 1483, the keep has never been repaired. Its floors have collapsed dragging with them, in their fall, a portion of the eastern wall.

The castle, properly so called, was itself damaged in 1483, restored soon after and finally dismantled in 1632, in execution of an order from the Royal Council. Even at the present time and in its ruinous condition, the constructions of the XIIth century can be distinguished from the buildings restored in the XVIth. In 1426 the castle was still in its splendour. The great reception halls on the ground-floor supported an upper floor of fifteen chambers. All were adorned with oriental carpets and those richly woven hangings that were the glory of the Middle Ages.

From the « Plan du Château » (i. e. the level ground of the castle, the terrace) a beautiful stretch of country can be seen extending over the vast basin thickly planted with olive trees, bordered by the Maussane hills. It is well to mount higher up still, even as far as the Paravelle tower, near by the « donjon ». Is it possible not to admire the spectacle that there meets the eye as one looks towards the south? On a clear day the eye can reach as far as from the white shores of the « Etang de Berre » to the golden walls of Aigues-Mortes. Some what nearer, the royal, swift and silver flow of the Rhône can be divined by the gentle undulations of the banks which conceal it. In a circle, nearer still, can be seen Montmajour, le Paradou, Maussane, and the « Alpilles d'Eyguière ». Beyond the ancient « Marais des Baux » (marshes of Les Baux) now transformed into cultivated fields, « La Crau » (a vast pebbly plain in the Bouches du Rhône) spreads out before us flat, and dismal looking. On the horizon shines the long blue gaze of the sea.

But the most wonderful of all is the hour that immediately follows the sunset, just when its gold and purple splendours slowly grow dimmer and degrade themselves from every shade of violet into mauve. Then when the stars begin to shine out of the depth of heaven, the distant light of a Phare (Light-House) grazes the sombre line of « La Camargue ». With the coolness of night an immense sense of peace descends upon the mournful city. A pathetic silence broods over this « Belvédère de gloire et de légende ».





THE BAUX — THE TOWN, seen from Costapera. — In the foreground, the Portalets.



THE BAUX — THE FOUNTAIN VALE AND THE BAUMANIERE « MAS ». On the left, the entrance to the Val d'enfer (Hell's vale) and the Portalets. On the right, the Bringasses (a celto-liguric oppidum).



THE BAUX — THE FOUNTAIN VALE. — On the left, the rocks of the Sorceress' grotto.



THE BAUX — THE TOWN AND CASTLE, seen from the «bau» of the Bringasses. — In the interval, the Vayède col. On the left, Vale of Entreconques — On the right, below the village, the Fountain vale.



THE BAUX — « THE TREMAIE » according to the « baussenque » tradition, is a trace (a mark) engraved in the stone of the three Maries (*Mireio*, Canto XI). — A gallo-roman stela that seems to represent, from left to right a man, a goddes, a woman. Remains of inscriptions.



THE BAUX — THE CALADE, OR WESTERN REMPART AND THE EYGUIERE GATE (rebuilt by the Constable de Montmorency about 1530), afterwards restored in the xviith c. by the princes of Monaco whose coat of arms can be made out in a cartouch.



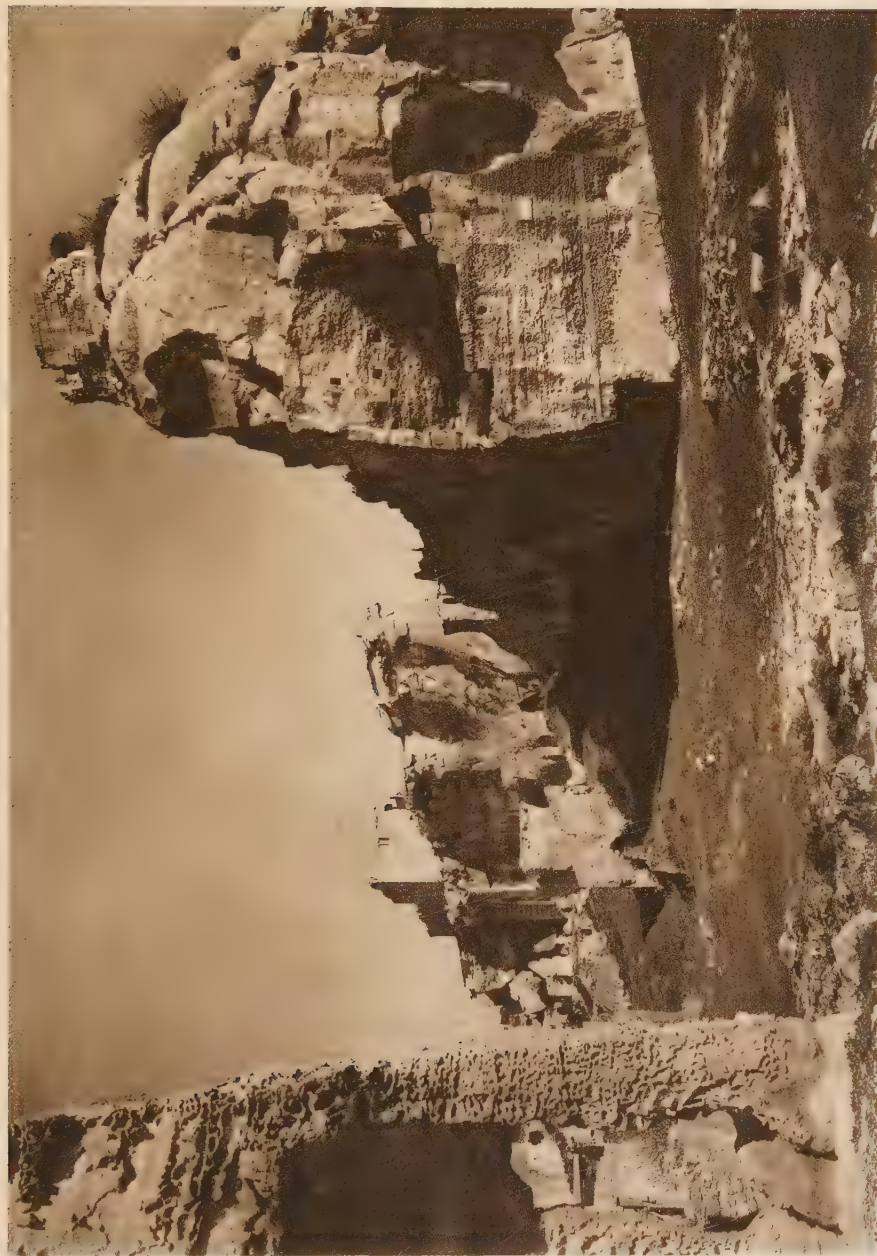
THE BAUX — The old enceinte and slope of the Eyguière gate, only means of access into the town before the northern road was made in 1866.



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THE BAUX — THE EYGUIERE (water) GATE WITH A FRAGMENT OF THE OLD ENCEINTE. — On the left the Guard House - Above the door, the corniced « round walk ».





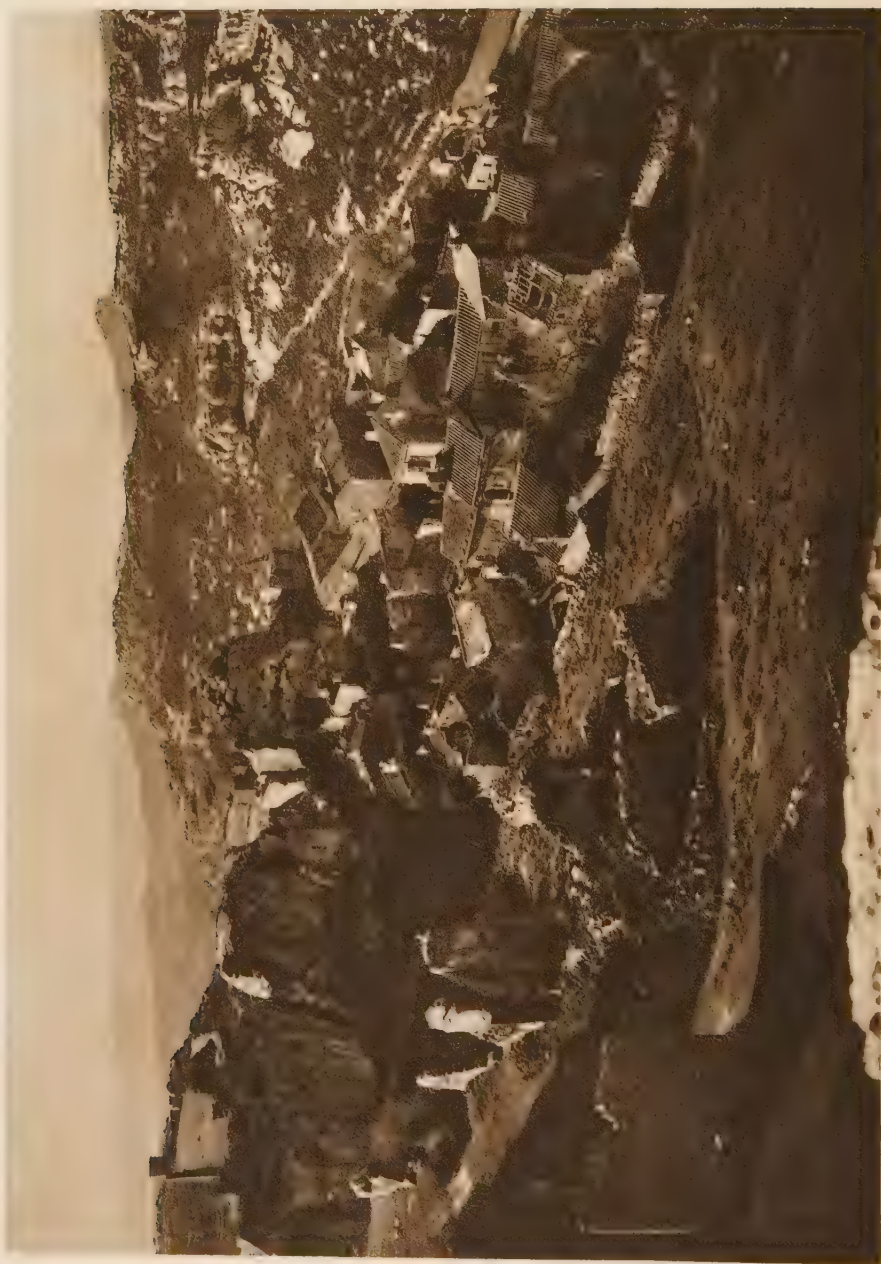
THE BAUX — THE AURE GATE OR AURE HOLE (From Auro in Provençal). In the centre the Castle « terras », and the silhouette of the ruined dungeon. On the right, the escarpment of the saracenic tower.



THE BAUX — THE TERRAS (enceinte) AND RUINS OF THE DUNGEON.



THE BAUX — THE ROUND WALK AND SARACENIC TOWER.



THE BAUX — THE TOWN SEEN FROM THE CASTLE TERRAS

On the left, rain water collector.



THE BAUN — THE TOWN. On the left, the Fountain Vale. In the background, the Briggases.
On the right, the way up the Vayède col.



THE BAUX — ROMANESQUE GATE (middle of the xiith century)
OF S^t VINCENT'S CHURCH — on the left, side Chapels of the xvith century



THE BAUX — THE « LANTERN OF THE DEAD »
(campanile of the first half of the xvith century), which rises on the Chapel of the
Holy Cross, or Manville's Chapel, at S^t Vincent's Church.



THE BAUX — ST VINCENT'S CHURCH. Nave (xiith century) seen from the chapel of the Holy Cross (erected towards 1540 by Claude de Manville). At the end, the western aisle, hewn out of the rock.



THE BAUX — THE CHAPEL OF THE PENITENTS BLANCS Confraternity (middle of the xviith century).





THE BAUX — THE LAPIDARY MUSEUM IN THE HOTEL OF
LA TOUR DU BRAU (xivth century): fragment of inscription, a piece of
white marble tablet, corinthian capital, etc.



THE BAUX — HOTEL DE MANVILLE, built about 1570 for Claude II de Manville
by the architect Playelle of Vivarais.



THE BAUX — HOUSE said OF BRISSON-PEYRE.
Renaissance Window with the calvinistic device: POST TENEBRAS LUX
(Light after darkness) and the date 1571.



THE BAUX — HIGH STREET. J. de Brion's Houses.



THE BAUX — STREET LEADING FROM THE SQUARE TO THE CHURCH.
Old houses with doors to get the dead through. In the shade, towards the top of the street, the House of Bertrand Mocadeu.





THE BAUX — TRENCAT STREET. At the end, street of the Public Ovens
and, above, the Southern side of the dungeon.



THE BAUX -- THE FOUNTAIN VALE.



THE BAUX — THE BAUMANIÈRE MAS AND ENTRANCE OF THE VAL D'ENFER.



THE BAUX — THE VAL D'ENFER (Hell's vale), which Dante is said to have been inspired
by in his *Divina Comedia*.



THE BAUX — THE TOWN AND CASTLE, SEEN FROM THE VAL D'ENFER (Hell's vale).





THE BAUX — THE, SO CALLED PAVILLON OF QUEEN JEANNE (xvith century) which was surnamed the « Temple of Love » by the « Felibres »
Mistral had a copy of it made for his tomb at Maillane.



AVIGNON — NOTRE-DAME DES DOMS (of the XIIth century in its old parts
and the PALAIS DES PAPES, built by Benedict XII and Clement VI (1335-1354).



AVIGNON — VIEW TAKEN FROM THE BARTHELASSE. S'-BENEZET'S BRIDGE
(Built from 1177 to 1185. There remains four arches and the picturesque chapel erected in 1234-1237).



SAINT MICHAEL'S ABBEY OF FRIGOLET



SAINT MICHAEL'S ABBEY OF FRIGOLET — THE CLOISTER.



MAILLANE — THE HOUSE OF MISTRAL.



SAINT REMY — SQUARE AND FOUNTAIN.
Hotel of the parliamentary family of the Mistrals (xvith c.)
from which the poet of *Mireio* springs.



SAINT REMY — A lane at the back of the family Hotel of the Mistrals
(xvith century).



SAINT REMY — THE JULII MAUSOLEUM AND TRIUMPHAL ARCH, the latter erected perhaps by Marius Livius to the glory of general Nero Claudius Drusus, died 8 B. C., on the site of antique Glanum.



S^t REMY — THE MAUSOLEUM OF THE JULII AT GLANUM.

The inscription runs thus: Sextus, Lucius, Marcus of the Julii family, sons of Caius to their parents (end of the Republic or beginning of the christian era). — Statues of the parents in the rotunda.





AUGE (in the Alpilles, at the foot of the Montpaon) — Old Castle of the Marquis of Florence which belonged to the Monastery of Montpaon.



AUGE — THE GREAT HALL OF THE OLD CASTLE, with very curious pointed arches.



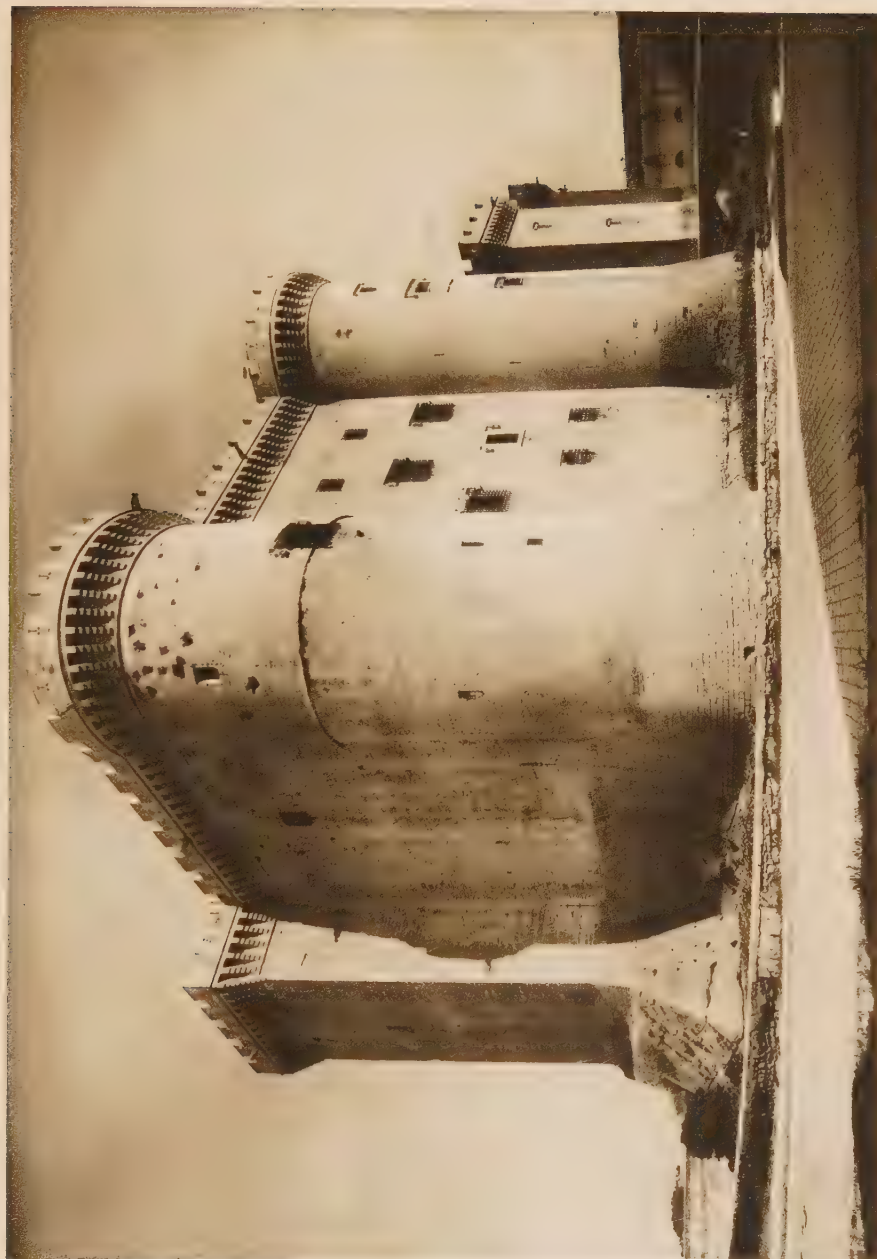
FONTVIEILLE — DAUDET'S WINDMILL. The Pine forest. The Alpilles.



FONTVIEILLE seen from DAUDET'S WINDMILL.



THE ROAD FROM TARASCON TO THE BAUX. S' GABRIEL'S CHAPEL.



TARASCON — THE CASTLE OF « BON ROI RENÉ » (René Ith of Anjou, a poet and a painter, says tradition, died in 1480). The castle (second half of the xvth c.) is built on the rock on the very border of the Rhône.



MONTMAJOUR — THE REMAINS OF THE ABBEY. From left to right, tower of Pons de l'Orme (1369); lower Church (crypt partly carlovingian) and upper Church (XIth and XIIth c.) Abbatial buildings (XVIIth c.).



MONTMAJOUR — ENTRANCE TO THE ABBEY.

Within the frame of the Gate, the Church, the Abbatial buildings and the « Pons de l'Orme » tower.



NEAR MONTMAJOUR.

A reminder of the time when, to reach the famous abbey, the pilgrims flocking in from all Provence, had to cross the surrounding submerged plains, either by boats or earthen embankments.



ARLES — S^t TROPHIME'S CHURCH.

The facade and monumental porch. — The primitive Church was erected on roman substructions. Several times destroyed, S^t Steven's basilica was dedicated to S^t Trophime in the xth century and almost entirely rebuilt at the beginning of the xiith. The porch dates from the end of the same. — The tympanum lions, the frieze of the damned and the statues of the saints are famous.



ARLES — THE CLOISTER OF ST TROPHIME'S CHURCH. Pillar of the North-Western corner
and two romanesque galleries of the Cloister (end of the XIIth century.)



ARLES — THE ALISCAMPS AND S^t HONORAT'S CHURCH. The Champs-Elysées or Aliscamps, an ancient gallo-roman Necropolis, bordering the Aurelian Way at the city door, became legendary in the middle ages. There remains but a very small portion. S^t Honorat's Church, in its present state, dates from the xiith century; some parts are of the xvth, xvith, xvith, xviith century.



ARLES — THE THEATRE. Begun under Augustus, measured 102 metres (335 fth) in diameter numbered 33 rows of seats and could hold from 8 to 10 000 spectators. — The Stage was adorned with a marble colonnade two beautiful columns of which, supporting a portion of the entablature, remain still. Of the external surrounding wall there is but Roland's Tower left.

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THE PRESSES OF BRAUN & C^o
MULHOUSE-DORNACH
FOR THE EDITIONS OF
G. L. ARLAUD - LYONS

LIS ARMO DI BAUS

Aco's lis arme coustumiero — Di prince
di Baus, la proumiero — Pèr soun antico
raço e pèr sa resplendour — Di grand
famiho prouvençalo : — Raço d'eigloun,
jamai vassale, — qu'emé la pouncho de sis
alo — aflouré lou cresten de touti lis autour.

(Mistral, *Calendau*, Cant I.)

*

These are the traditionnal Arms of the
Princes of « Les Baux » — the first for its
antiquity as well as for its splendour of
the great Houses of Provence — a race of
eaglets — nevers vassals, which, with the
tips of their wings, brushed the crest of
every summit.

(Mistral *Calendau*, Cant I.)

